

THE ARCHITECTURAL REVIEW

With which is incorporated "Details".

SEPTEMBER 1910

VOLUME XXVIII. No. 166 . . .



LINCOLN CATHEDRAL FROM THE CANAL
DRAWN BY ARTHUR C. PAYNE



Photo: E. Dockree

NO. 20 ST. JAMES'S SQUARE, LONDON
BUILT FOR SIR WATKIN WYNN BY ROBERT ADAM IN 1772

HISTORICAL TOWN HOUSES

No. 20 ST. JAMES'S SQUARE



NO house could be more sumptuously illustrated than the one built for Sir Watkin Williams Wynn, Bart., by Robert Adam. In that rather grand book, *The Works in Architecture of Robert and James Adam, Esquires*,¹ the second part of volume two is entirely devoted to it, and supplementary plates appear in the third or posthumous volume.

Adam had little modesty with regard to the merits of his work; hence the letterpress, written in English and French, is often extravagant. The first plate dealing with No. 20 St. James's Square gives the plans of two floors, which are here reproduced. The accompanying letterpress is as follows: "This house like that described in the preceding Number [Derby House in Grosvenor Square] is considerably circumscribed with regard to scite, notwithstanding which great care has been taken to make the apartments spacious and even magnificent. The eating-room, the music-room, and Sir Watkin's library below, the two with-drawing rooms, and Lady Wynn's dressing-room above, together with the great staircase, have been thought to merit these appellations; and the others, though of less ample dimensions, are notwithstanding sufficiently large, and have been accounted elegant."

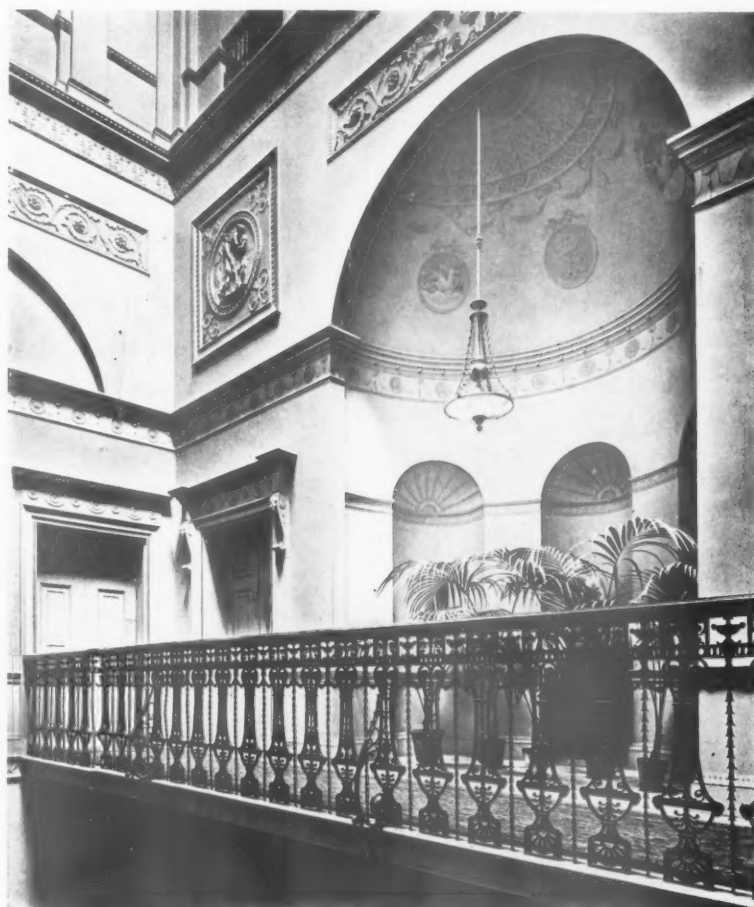
And this of the elevation of the principal front: "It is not in the space of forty-six feet, which is the whole extent of the elevation, that an architect can make a great display of talents. Where variety and grandeur in composition cannot be obtained we must be satisfied with a justness of proportion and an elegance of style."

In spite of this fulsome writing, there is in it a perception of the true qualities of architecture. *Variety and grandeur in composition* can only belong to architecture great in dimensions. The grouping of masses opposed

to one another, the building up of vast piles of stone to express an idea—in a word, the achievement of the sublime requires space. Although Adam perceived this he did not succeed in attaining it even in his large buildings. Perhaps the Registry House in Edinburgh is his nearest approach to it. Lansdowne House, illustrated already in this series, gave him a splendid opportunity in which he failed utterly. Sir Watkin Wynn's house, however, does realise his "justness of proportion and an elegance of style."

Ancient writers have pretended to see a relation between the Orders of architecture and the human figure. That comparison is, perhaps, far-fetched; yet it is easy to think of some such relation, as, for example, that unwearied Titans hold up the majestic entablature of the Parthenon; that maidens in an exquisite dance join hands in a ring, and on their heads poise the graceful crown of the monument of Lysicrates; that noble youths in serried row make the rich Order of the Temple of Diana.

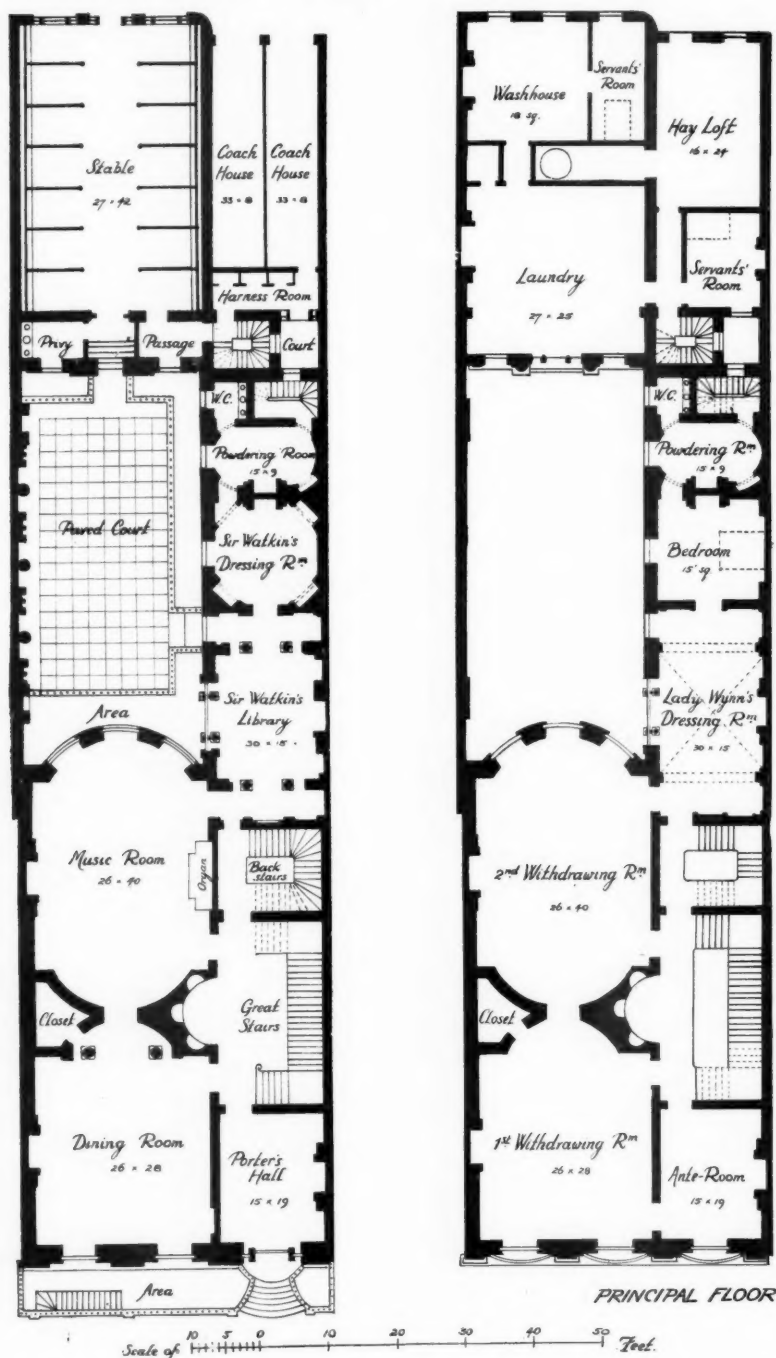
Certain it is that this house in St. James's



LANDING, FIRST FLOOR

¹ Vol. I. published in 1777, Vol. II. in 1779, Vol. III. in 1822.

NO. 20 ST. JAMES'S SQUARE



Square has a kind of feminine grace. It is interesting to compare the front with that of Lichfield House (illustrated in the May issue of *THE ARCHITECTURAL REVIEW*). The frontages are the same, the disposition of the various parts is almost identical, yet the former is full of spirit and delight, while the latter is quite cold and lifeless.

It is a curious thing in art, the little that separates great from mediocre work. Some strains of music move the soul in a strange way ; so

architecture. No most careful scholarship nor patience can do this, if they do not express through them an idea.

One does not wish to use superlatives in connection with Sir Watkin Wynn's house, yet it possesses a subtle and delicate charm which is distinctively attractive. It is objected to Adam that he was merely a decorator ; but, in spite of that, much of his work has fine architectural qualities of a delicate feminine kind.

Although he must have taken great trouble with his plans, they are not very convincing. On paper they look admirable ; they are so clear and symmetrical ; but in reality they do not touch the imagination. Each room is a thing by itself, perfect, if you will, in a lifeless way, but having no relation with its neighbour. His staircases are poor. A great house like Lansdowne House should have had a noble staircase, whereas we find an inferior one ; indeed, the staircase at No. 9 Clifford Street, which is quite a small town house (see the June number), is in every way better. The staircase in No. 20 St. James's Square is no better than any others by Adam. It is quite ineffective, and the long flight of twenty steps is extremely inconvenient as well. A staircase is one of the most difficult things to design, and yet it gives more character to the inside of a house than any

other feature. In this respect Adam failed egregiously. He has attempted to give Sir Watkin's staircase an effect of width by the introduction of the great alcove which appears on the ground floor and on the landing above. It is all most carefully planned—notice how he gets over the difficulty of this recess projecting into his principal rooms—but these great niches, though fine in themselves, do not save the staircase, which, in spite of everything, looks like a funnel. The balustrade is of cast iron, and, though somewhat

exquisite in design, does not give half the pleasure one experiences in regarding the simple wrought-iron scrolls it superseded. Otherwise the plan is good. Adam seems to have been greatly pleased with what to us would be quite a futile arrangement, namely, the placing of the apartments of Lady Wynn and Sir Watkin on separate floors. "The smallness of the scites upon which most houses in London are built obliges the artists of this country to arrange the apartments of the ladies and gentlemen on two floors." However that may be, the result is excellent from the aesthetic point of view, and it is difficult to choose between the two small suites of rooms. They are quite dissimilar in arrangement and detail.

The library has a flat ceiling daintily enriched with slender ornaments, and the cornice, frieze, and end walls are even more decorated. Wooden cupboards are placed in recesses on each side of the fireplace, with niche heads over them—an unusual arrangement, but one that looks remarkably well. The fireplace also is interesting. The room overhead, Lady Wynn's dressing-room, is exactly the same size, but it has a vaulted ceiling. Below the frieze the walls are papered to the painted dado. Note how carefully everything has been adjusted—the arrangement of the arches at the sides and ends of the room. A large mirror is inserted in the centre arch at one end. The mantelpiece in this room is richer than the



THE DINING-ROOM

Photo: E. Dockree



END OF DINING-ROOM, WITH DOORWAY TO MUSIC-ROOM

one below, but it is not nearly so well designed. The plate showing the ceiling of this room in Volume III of Adam's works is incorrectly called "Ceiling in Library."

Quite the most important rooms in the house are the "eating-room" and the room adjacent to it. The organ shown on the plan of the latter no longer exists, and this room now serves as the dining-room.

The original dining or eating-room faces St. James's Square. It is almost square on plan, and has a segmental recess at the end opposite the windows in which pillars are placed. Adam was inordinately fond of these curved recesses, and wasted much ingenuity and space in contriving them. They are sometimes extremely effective, but scarcely so when pillars are placed in front of them.

As a *motif*, the ram's-head enters largely into the decoration of this room. It is used instead of volutes in the capitals of the pillars, and it is used again in the brackets at the sides of the doors and fireplace. Adam was very thorough in his work, and these heads are done in splendid style; they are obviously

copied from the antique. One would have thought that Adam would have preferred to put a wide border around his ceiling rather than to cut his octagons in halves. As it is, the result is unsatisfactory. The mantelpiece is better. It is of white marble with curved brackets on the jambs carrying the shelf. The details are fine.

Adam was economical with his ideas, and the same one crops up again and again with slight variations. The overmantel is similar to one published in his book for Lord Derby. Details are altered, but in the main the design is the same.

In the music-room the curved recess is left free from pillars, and gains immensely in consequence. Although less ornamental by the omission of the pillars, it is on the whole a richer and more pleasant room. Between the dado and the frieze the wall is divided into large panels filled sparingly with arabesque ornament in plaster, in a fashion reminiscent of Pompeii. Paterae are introduced into the frieze and form pleasant dots of colour on it. The ceiling is of the kind now universally recognised as "Adam." A delicate moulding gives the centre its oblong form. To fill



PARTY WALL AND STABLES

up the recesses formed at the ends of the room, a fanlike ornament is introduced. In the centre is a circle, while smaller circles holding paintings fill out the four corners. It is all extremely delicate and refined, and the whole effect is homogeneous.

As much care was taken with the designing of the walls of the courtyard as with the house itself. The back wall of the stables being visible from the house, it is built of "Portland stone, and handsomely decorated." In reality it is a well-proportioned unassuming front divided into three

photograph of it is reproduced on the page opposite. It is practically the same as that on the engraving if we except the figures standing on pedestals which are shown set between the arches, and smaller terminal figures between the pillars. This *Liardet* stucco, in which Adam is said to have been interested financially, has stood here remarkably well. It is still in very good condition.

All the details of Adam's work were most carefully considered, and this house is perhaps as



MUSIC-ROOM

Photo: E. Dockree

bays, over the centre one of which is placed a pediment. Its centre is marked, on the first floor, by a fine semicircular-headed window with low side-lights of a type known as the *Motif Palladio*. The lower story is rusticated, with a round-headed door in the middle. In Adam's book another plate gives an elevation of the "screen-wall between the court of the house belonging to the Duke of Leeds and that of Sir Watkin Williams Wynn, chiefly executed in stucco known by the name of the inventor, *Liardet*." A

characteristic an example as it is possible to find. Ceilings, cornices, chimneypieces, doors and their furniture, and the delicate stucco decoration of the walls are perfect in finish and precision of workmanship, and all bear the impress of the peculiar genius of their creator. Adam pretended to be an inventor, and so he was to some extent. But the versatility of his mind was stored, not with knowledge of great Classic work, but with provincial and curious manifestations of it. Pompeii had proved infinitely fascinating to the genius



LADY WYNN'S DRESSING-ROOM, FIRST FLOOR

of Raphael, and why not to Adam? He gave up many characteristic features of traditional architecture. The sumptuous panelling and the delightful woodwork of even the average English builder finds no place in his work. The broad simplicity of a panelled room, the twisted balusters of stairs, their carved spandrels at the ends of the steps, the charm of brickwork—these things did not appeal to him. He was a scholar, well learned in his own subject, and the age to which he belonged drove him into an antiquarian groove and made him endeavour to reanimate bastard Greek and out-of-the-way Roman ideals. Unsuccessfully, I think; for while it is the fashion to-day to prize certain of his works, such as chimneypieces, ceilings, and the splendid mahogany doors which he was fond of using, his influence on architecture is altogether dead. The Greek Revival of which he may have been the precursor may still bear fruit, but his own manner is gone. Still, he was a fine architect, and no one passes

one of his buildings without stopping to look at it, and finding often enough something to admire. His interiors are less pleasant to live in than Georgian ones; yet, again, they have a quality of their own: a cool and open feeling, a certain silver-grey harmony, give to many of his rooms a quality not without charm and repose.

Few architects were so versatile as Adam; for, in addition to designing buildings, he contrived most of their fittings and furniture as well. This is perhaps an added charm in his work, that it holds to-day its fittings as they left his hand.

The last plate in Volume III of his works shows an elaborate ink-stand designed for Sir Watkin Williams Wynn. It consists of an oval tray having a coat-of-arms in the centre with classical ornaments forming the border. *Amorini* support a vase which contains the ink, and griffins supporting small receptacles for sand are placed at each end. The whole thing is quite delightful.

J. M. W. HALLEY.



SIR WATKIN WYNN'S LIBRARY



Photo: E. Dockree

CHIMNEYPiece IN MUSIC-ROOM

THE PRACTICAL EXEMPLAR OF ARCHITECTURE. XLIX



THE façade of Cromwell House, Highgate, is as vigorous a piece of brickwork as it is possible to find anywhere. It is bold and masculine, big in scale, and if a trifle crude it does not on that account fail as architecture. Its rudeness reminds one somewhat of the rugged and not too graceful or lovable characteristics of the man it was to house.

Two great brick cornices divide the front into two stories arranged with seven bays. The three centre ones are advanced about a foot, and the corners of the projection as well as those of the front are finished with bold brick quoins. The centre bay is set forward again, and in the lower story contains the doorway. This is a late eighteenth-century interpolation. Bold brick architraves frame the windows, which carry friezes—pulvinated over the centre windows—round which the lower members of the cornice return, on both floors. Dormer windows are placed behind a plain brick balustrade, and the windows of the basement rise considerably above the ground level.

The date 1603-1625 given in the *Highgate Parish Magazine* (1865) is probably correct. The staircase, the immediate subject of this note, is later, and in all likelihood belongs to the middle of the century. The windows in the back have no rhythm or sequence, and would seem to have been altered to suit the levels of the landings of the stairs. It is said that the house was acquired for General Ireton, the son-in-law of Oliver Cromwell, and the staircase is probably the result of his occupation, for the charming newel-tops represent types of soldiers in Cromwell's "Model Army." Ireton was born in 1610, and died of the plague at Limerick in 1657.

The plan of the staircase is extremely simple; it is almost a square of 16 ft. with a well in the centre also square, and the steps are placed on three sides, leaving a reasonable landing at the floor level. This plan is almost one of the most common in Thorpe's collection. Its structural simplicity would commend it to the early seventeenth-century carpenter. If it was required for a rich house it was capable of carrying an infinite variety of carving and ornaments, and it could do equally well without ornament. Yet stairs of this type, in spite of their *embarras de richesses*, fail to impress the imagination, because they are too confined and cramped. Occasionally, however, stairs of about this period were planned to a grander idea. Blickling (about 1620) in its noble disposition suggests the full Renaissance, and the staircase at Hatfield House (about ten years earlier)

has also a noble effect of spaciousness. These two staircases are particularly mentioned, as the design of their newels has something in common with those of Cromwell House. The pedestals are in all three cases almost identical, and in addition they all bear up little figures. On the first the figures represent "warriors in various guises"; on the second are placed jocund boys playing musical instruments; and the last has models of the "roundhead" soldiers of the Commonwealth.

The perforated balustrade at Cromwell House bears no likeness to those of the other stairs.

Messrs. Belcher and Macartney in their "Later Renaissance" say that "the pierced balustrade is a feature introduced from Holland." There are many beautiful examples of this kind of stair. Benthall Hall, Shropshire, is an early one. The pierced work is fairly simple strap-work with raised knobs and sunk channels, but without carving. The Cromwell House staircase is a development of this. The strap-work is more fantastic, it is carved in fair relief, and its design is varied and enriched by the addition of emblems of war, such as body-armour, guns, spears, banners, and the like; indeed this, as all the rest of the work, is exceedingly rich and effective. The balustrade leads on quite naturally to work like that in the well-known house in the High Street, Guildford, at Durham Castle, Thorpe Hall, and the fine elaborate carving at Eltham House.

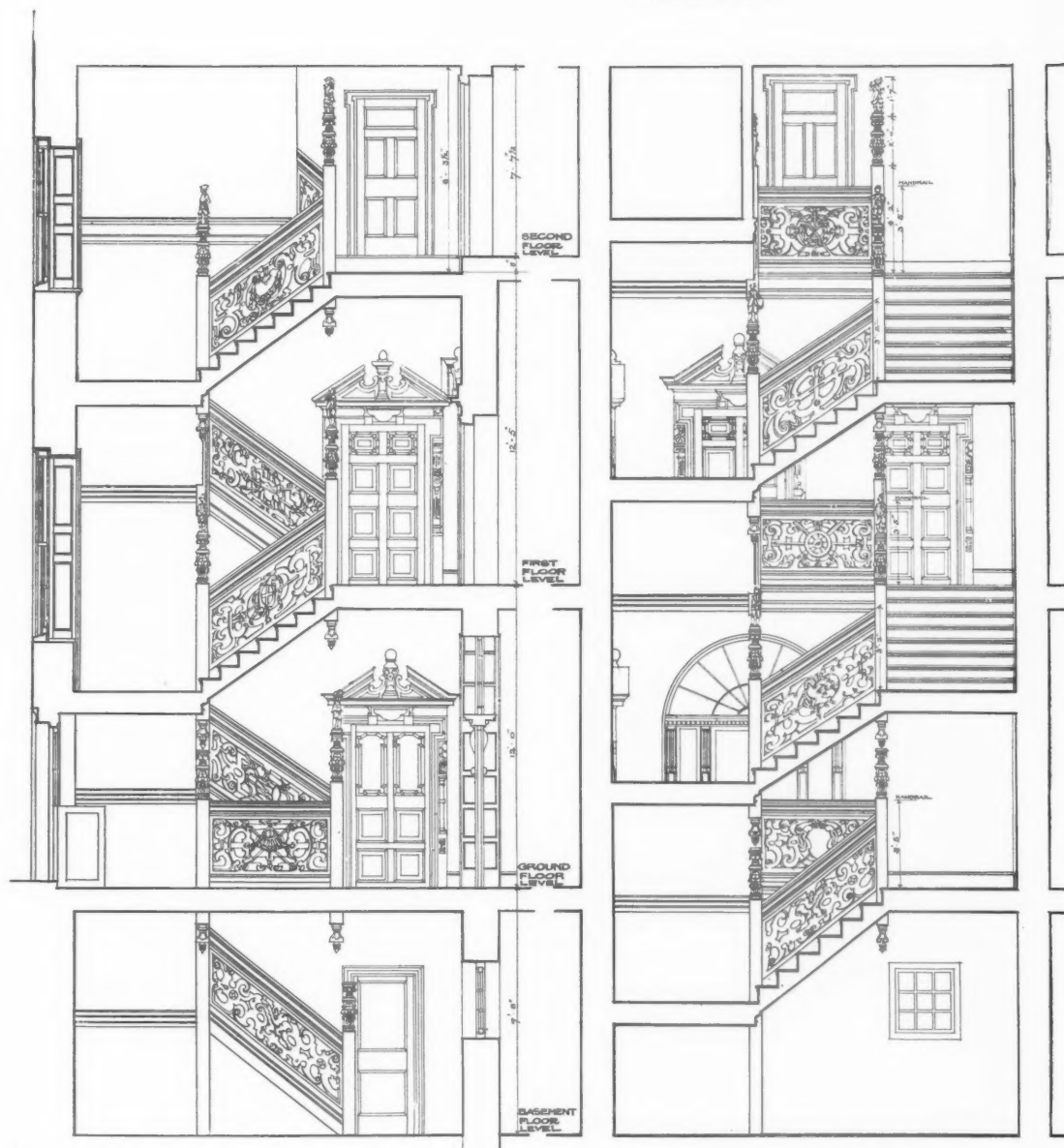
In all these staircases the strings are solid, usually of bold dimensions, as indeed are all the parts. It was not until the end of the century that the cut string was introduced. Wren invariably favoured the older method.

As noted above, the staircase at Cromwell House is cramped, not only in effect, but in reality. The treads vary in width from 9 in. to 10 in., which is too narrow for a house of this importance, and the risers also are not of uniform height, being $6\frac{1}{2}$ in. in some cases, and as much as $7\frac{1}{2}$ in. in others.

Features scarcely less interesting than the stair are the doors. Three different varieties are shown. They all have broken pediments, with curious finials placed in the centre. The panelling of the doors is also very good. Much fancy has been displayed in the design of the side pilasters, in fact a spirit "fancy free" seems to have played about at the execution of all the woodwork to give it a curious charm. It is exuberant, yet at the same time sufficiently informed by an idea to be very pleasing. It may be of interest to note here that one of the rooms possesses a fine plaster ceiling and another some charming early panelling. The whole house will repay study.

J. M. W. H.

STAIRCASE
CROMWELL HOUSE
HIGHGATE
·LONDON·N·



SECTION ·A·A·

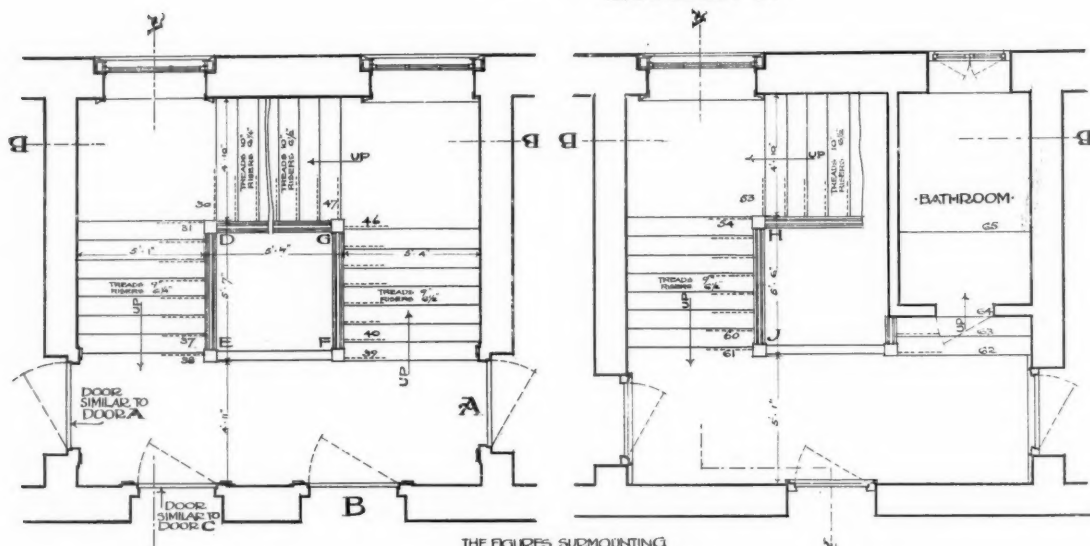
SECTION ·B·B·

INCHES 1 2 3 4 5 6 7 8 9 10 11 12 FEET

MEASURED AND DRAWN BY WILLIAM DEAN, A.R.I.B.A.

THE PRACTICAL EXEMPLAR
OF ARCHITECTURE

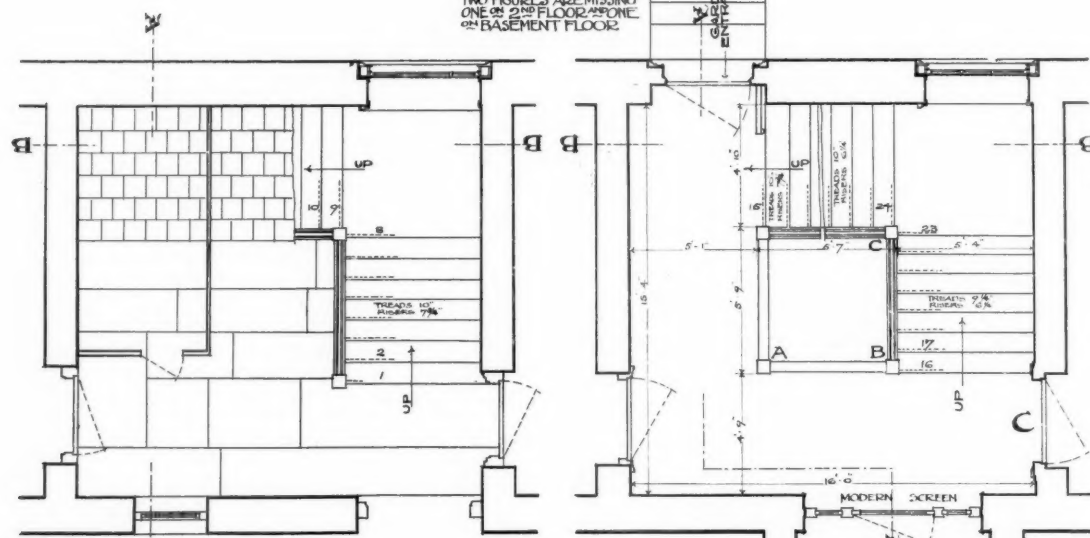
STAIRCASE
CROMWELL HOUSE
HIGHGATE
· LONDON · N ·



FIRST FLOOR PLAN

SECOND FLOOR PLAN

THE FIGURES SURMOUNTING
NEWELS REPRESENT SOLDIERS
BY CROMWELL'S MODEL ARMY.
FULL SIZE DRAWINGS OF THESE
WERE TAKEN FROM CASTS
IN SOUTH KENSINGTON MUSEUM.
THE LETTERS DENOTE
THEIR POSITION ON NEWELS.
TWO FIGURES ARE MISSING
ONE ON 2ND FLOOR AND ONE
ON BASEMENT FLOOR.



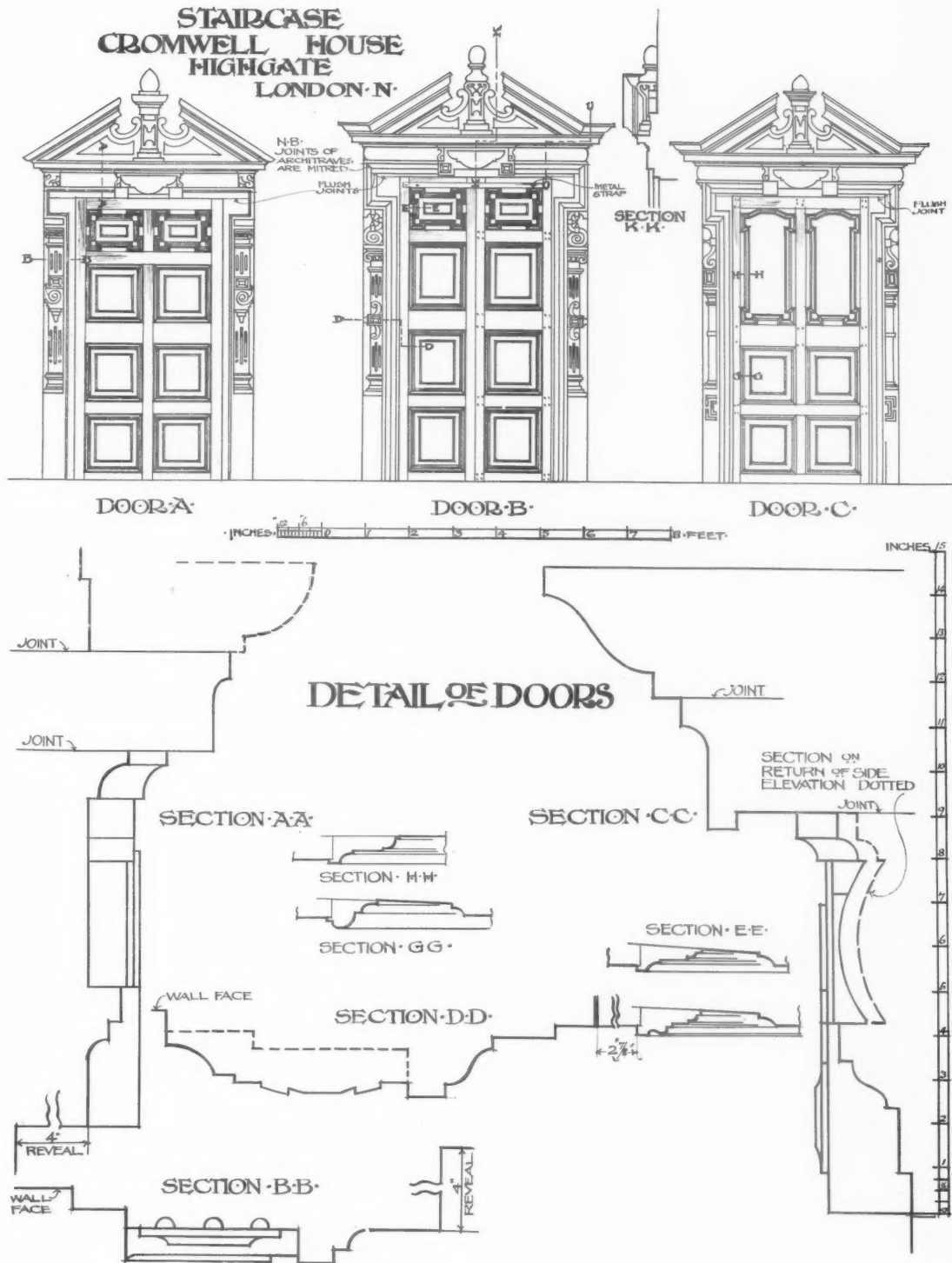
BASEMENT PLAN

GROUND FLOOR PLAN

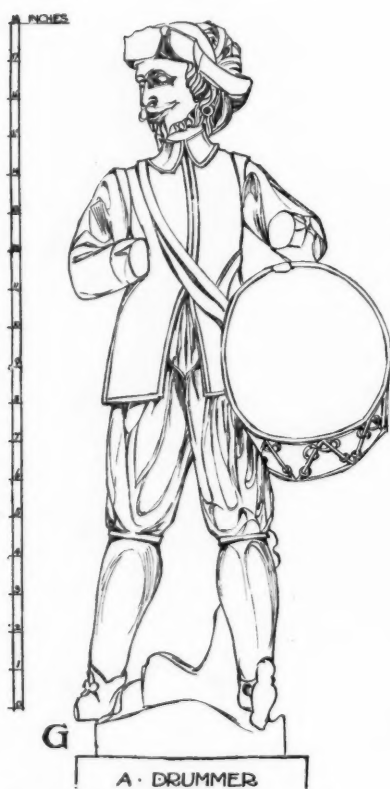
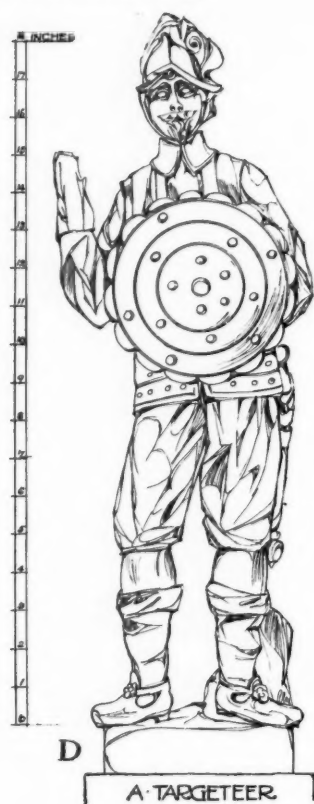
INCHES 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 FEET.

MEASURED AND DRAWN BY WILLIAM DEAN, A.R.I.B.A.

THE PRACTICAL EXEMPLAR
OF ARCHITECTURE



THE PRACTICAL EXEMPLAR
OF ARCHITECTURE

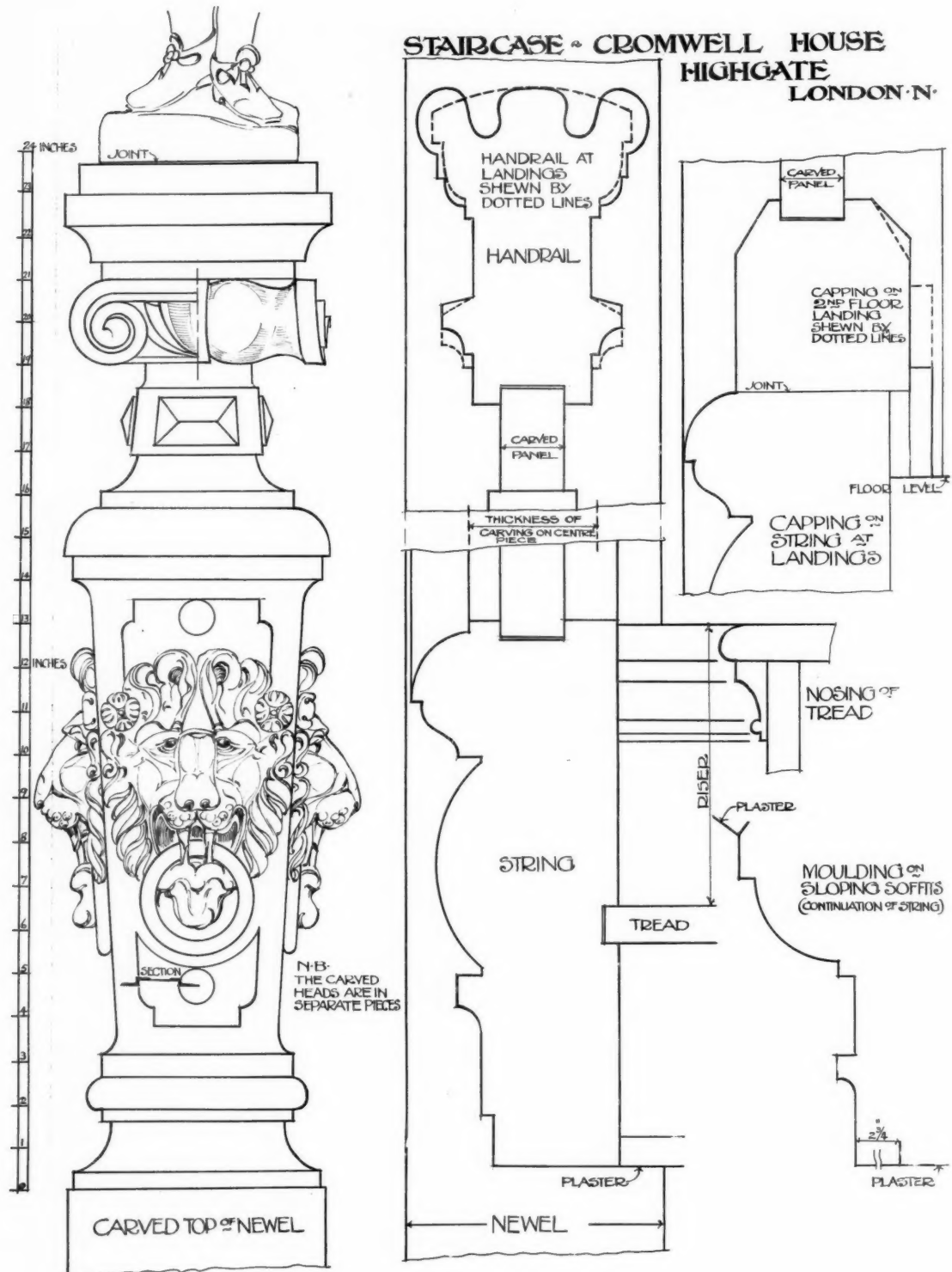


FIGURES ON NEWELS OF STAIRCASE,
CROMWELL HOUSE, HIGHGATE, LONDON
MEASURED AND DRAWN BY WILLIAM DEAN, A.R.I.B.A.

THE PRACTICAL EXEMPLAR
OF ARCHITECTURE.

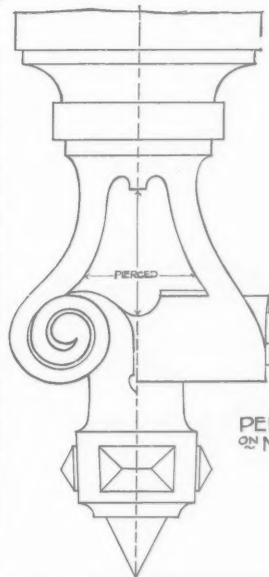
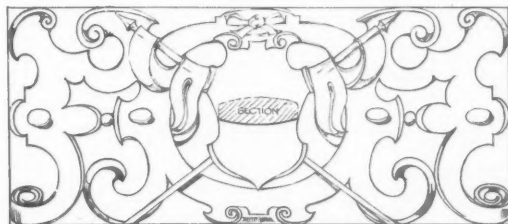
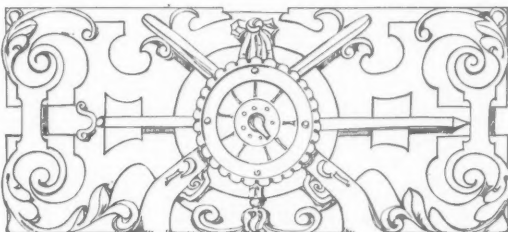
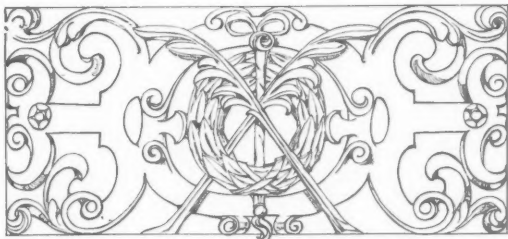
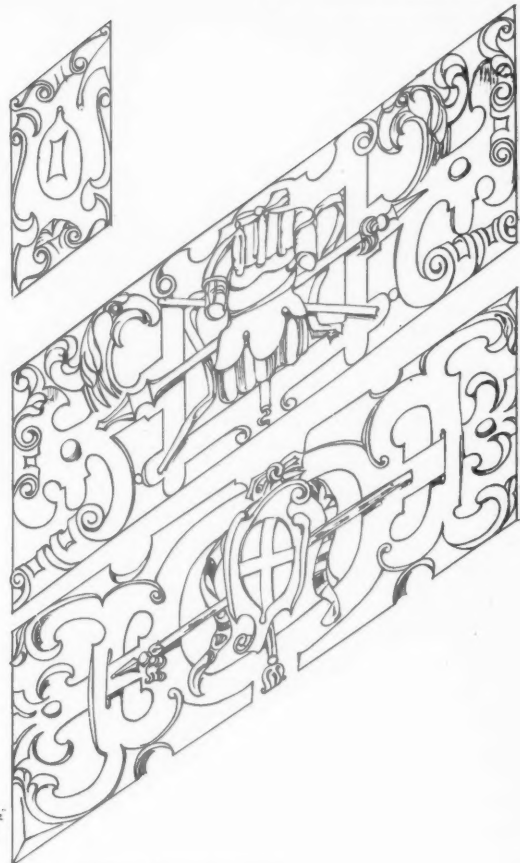
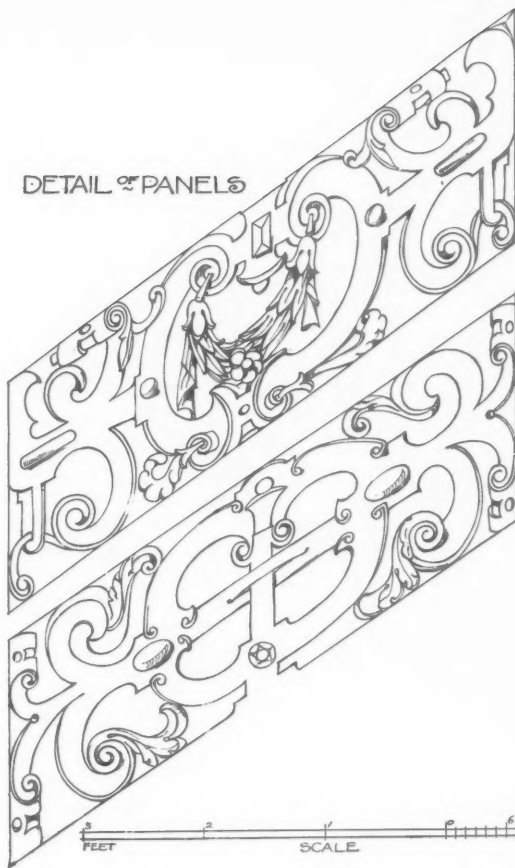


FIGURES ON STAIRCASE, CROMWELL HOUSE, HIGHGATE, LONDON, N.



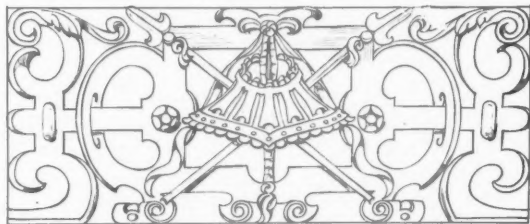
MEASURED AND DRAWN BY WILLIAM DEAN, A.R.I.B.A.

DETAIL OF PANELS



STAIRCASE
CROMWELL
HOUSE
HIGHGATE
LONDON · N.
DETAIL OF PANELS

PENDANT
ON NEWELS.



CURRENT ARCHITECTURE

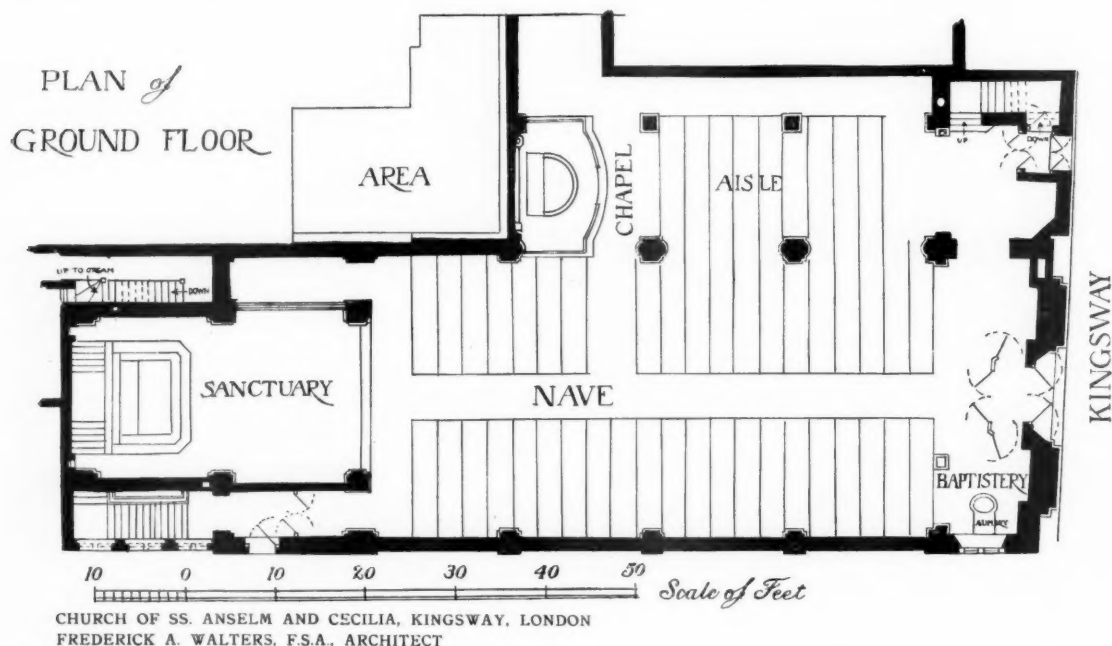
CHURCH OF SS. ANSELM AND CECILIA, KINGSWAY, LONDON

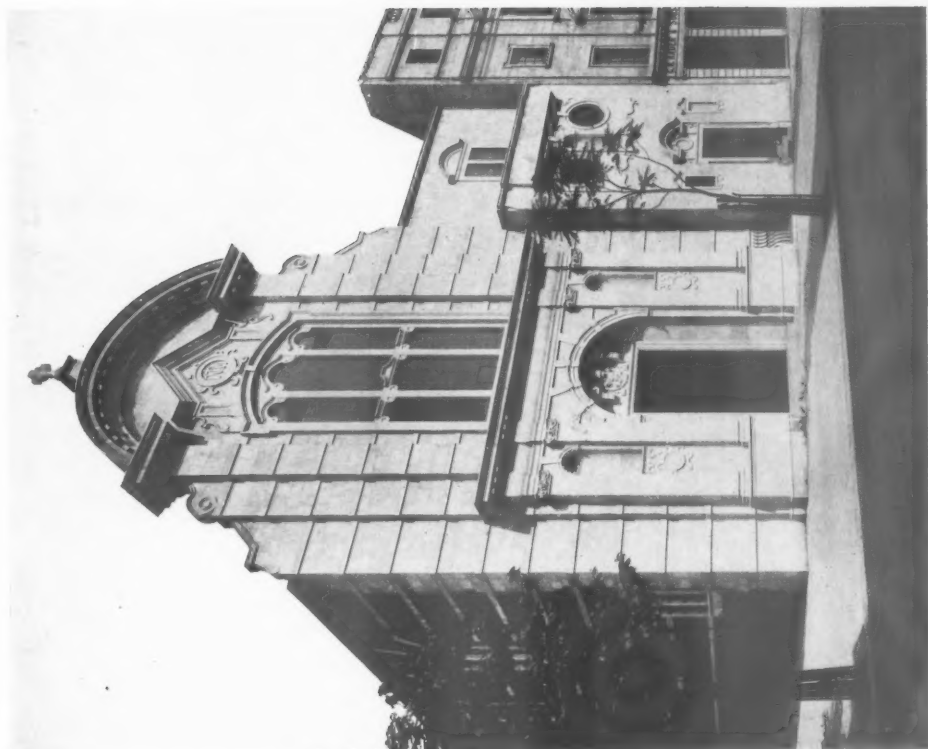
THIS church takes the place of that which was long known as the Sardinian Chapel, Lincoln's Inn Fields, the latter having been acquired by the London County Council in connection with the formation of Kingsway. There was a tradition that the old church was designed by Inigo Jones, who did so much other work in the vicinity; but having been completely wrecked during the Gordon Riots, and afterwards restored at the expense of the Government in apparently as cheap a way as possible, the building bore no trace of any architectural character that could be attributed to Inigo Jones. It was, however, the oldest post-Reformation Catholic place of worship in London, and existed under the protection of the Sardinian Ambassador until such help was no longer required.

The new church is designed in Early Renaissance style (as being most in accordance with its traditions), and consists of a nave and chancel with one wide aisle on the south side, the sacristies being beneath the chancel. The roofs are all of unvarnished pitch-pine, that to the nave being of barrel form, divided at each bay by large arched ribs resting on stone wall shafts with carved capitals. A lofty arch divides the nave from the chancel, the carved capitals being studied from those in the chapel built by Sir Thomas More at Chelsea church, while the arched stone rood-loft is on a small scale arranged somewhat in the manner of that in the church of St. Étienne du Mont, Paris. The chancel is paved with black and white marble, and the whole of the east end

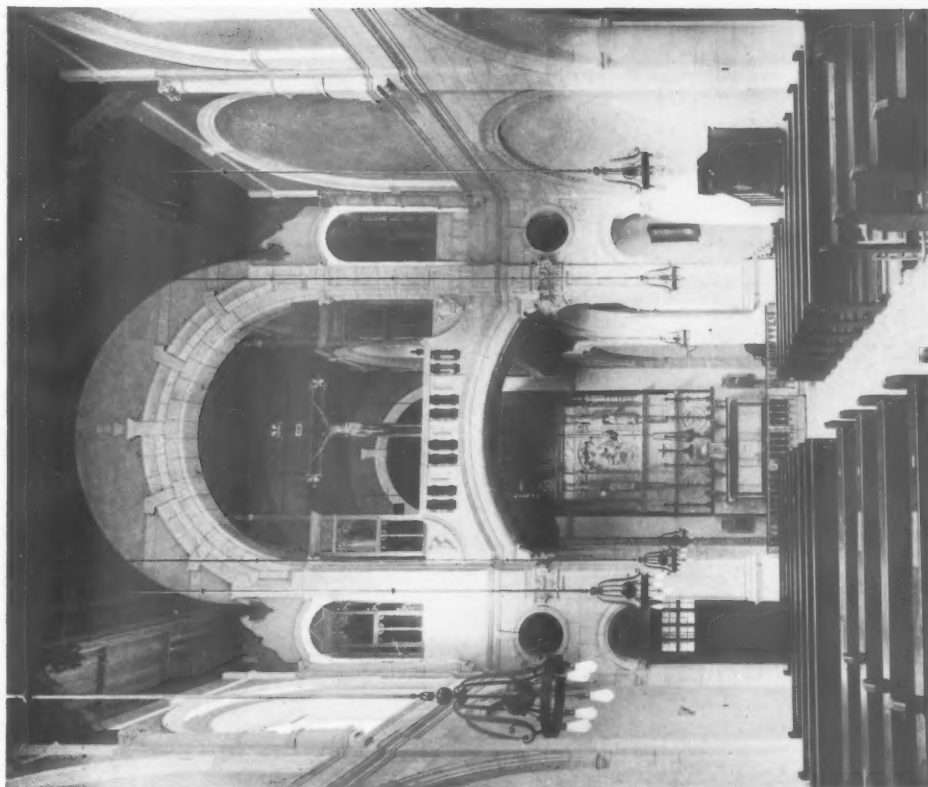
is filled by the high altar, with its reredos and carved and gilded baldacchino. The altar and reredos are detached from the wall, the former having a moulded black marble base with square carved pillars supporting the mensa in the style of those of Torregiano's altar in Henry VII's chapel in Westminster Abbey. The reredos is almost plain in the lower part, save for two panels carved with instruments of the Passion. Above, the central portion is occupied by a sculptured group of the Coronation of the Blessed Virgin under a richly-carved canopy, having on either side figures of St. Anselm and St. Cecilia in niches with tall carved canopies. The whole is surmounted by a carved and moulded cornice from which is supported the back portion of the baldacchino, the front being supported from the ceiling. The altar rail and any furniture from the old church fit for removal were refixed in the new one, the old altar being placed at the end of the south aisle, and the font at the west end. A clergy-house for three priests has been erected at the rear of the church to take the place of the old one in Lincoln's Inn Fields.

The church seats about five hundred persons, and, together with altar, etc., and the clergy-residence at the rear, has cost about £12,500. Externally it is faced with Portland stone, while internally Bath stone has been freely used. Mr. Frederick A. Walters, F.S.A., of Old Queen Street, Westminster, was the architect, and Messrs. James Smith & Sons, Ltd., of South Norwood, were the contractors. The altar and reredos, with all other carving, were carried out by Messrs. Earp & Hobbs, of Lambeth.





West front, to Kingsway.



View looking east, towards altar and reredos.
CHURCH OF SS. ANSELM AND CECILIA, KINGSWAY, LONDON
FREDERICK A. WALTERS, F.S.A., ARCHITECT



Note.—The choir seats are temporary borrowed ones

MISSION CHURCH OF ST. BARNABAS, SHACKLEWELL, LONDON, LOOKING WEST
PROFESSOR C. H. REILLY, M.A., A.R.I.B.A., ARCHITECT



Photo: J. W. Minnitt & Co.

MISSION CHURCH OF ST. BARNABAS, SHACKLEWELL, LONDON, N.E., LOOKING EAST
PROFESSOR C. H. REILLY, M.A., A.R.I.B.A., ARCHITECT

September 1910

VOL. XXVIII.—H

CURRENT ARCHITECTURE

MISSION CHURCH OF ST. BARNABAS, SHACKLEWELL, LONDON

THOUGH quite a small church hidden away in the north-east of London behind factories and amid surroundings of uninviting character, this is a very interesting piece of work, both constructionally and from the standpoint of architectural design. Economy being a ruling factor, and exterior effect being impossible owing to the situation of the church, the architect concentrated his attention on the interior. From the accompanying plan it will be seen that the church is entered from Shacklewell Row by a covered passage (not yet built). This leads into the nave, which is about 30 ft. wide with a narrow ambulatory on either side, carried right round the church. The width of the nave is continued into the chancel. The eastern end, behind the altar, has an apsidal termination, the ambulatory connecting the choir vestry on the north side with the small morning chapel on the south. Dividing the chancel from the nave is a finely-proportioned screen, comprising four columns carrying a rood-beam as entablature and crowned by a cross, all in wood on a stone base. Of much interest, too, are the doors leading out of the chancel to the morning chapel and to the covered way and garth which it is proposed to form on the north side, adjoining the suggested vicarage. The total seating accommodation is 408. The fabric is of stock bricks, and the roof and vault, which are in one, are of concrete reinforced with expanded metal and asphalted over. This form of construction has resulted in an economical yet substantial building, the total cost of the church having been £4,400. The general contractors were Messrs. L. H. & R. Roberts, of Islington. The reinforced concrete work was executed by Messrs. the Expanded Metal Co., Ltd., of Westminster. The windows and electric-light fittings were executed by Messrs. Wenham and Waters of Croydon. The architect was Professor C. H. Reilly, M.A., A.R.I.B.A., of Liverpool.

R. R. P.

SHOP WINDOWS, RUE SAINT-HONORÉ, PARIS.

THE problem of the shop window has faced the architect ever since large plate-glass windows were introduced. In the majority of cases, through lack of perception or through indifference, the flagrant defects arising from the indiscriminate use of huge sheets of glass in the lower floors of business premises have been allowed to pass unheeded. An inordinate appetite for show-area on the part of the shopkeeper has swallowed up all architectural considerations, and, as a consequence, we have the familiar spectacle of a heavy mass of stonework or brickwork supported on sheets of glass.

A certain number of architects, however, have applied themselves in attempting to improve matters, some by restricting the window area and dividing it up by piers, others (more wisely) by arching over the opening, by emphasising the actual supporting beam above the window, or by employing columns and piers so as to give an appearance of strength, leaving untouched and unrestricted the large amount of window space which shopkeepers insist upon, and which it is futile to combat. A combination, more or less, of some of the above-mentioned expedients is seen in the shop windows in the Rue Saint-Honoré, Paris, illustrated on p. 127. The treatment adopted is one that might often be followed with advantage for shops in our own cities.



Photo: J. W. Minnitt & Co.

CHANCEL DOOR IN MISSION CHURCH
OF ST. BARNABAS, SHACKLEWELL, LONDON
PROFESSOR C. H. REILLY, ARCHITECT.

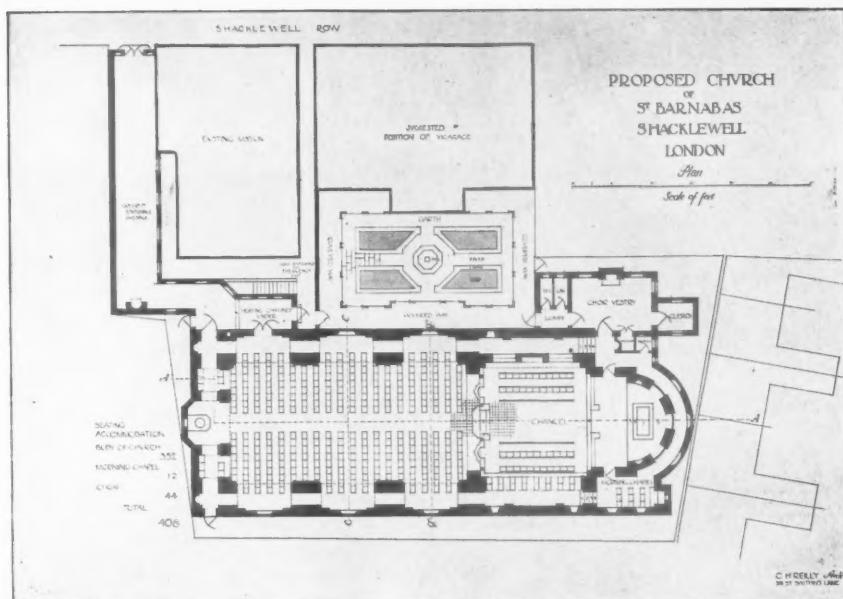
ENTRANCE TO BANK, RUE LA- FITTE AND PILLET- WILL, PARIS.

THIS is a good example of modern work by an eminent French architect, M. Nénot. The building of which it forms a part is a very extensive one, extremely dignified in general effect, and scholarly in design. A corner entrance bristles with difficulties for the architect, and it is only rarely that a satisfactory result is achieved. In the above example a concave treatment

has been adopted, with rusticated columns on either side, carrying an entablature, above which is a small balcony. The design, as a whole, is very effective. In point of detail it is open to some slight criticism, more especially as regards the sculptured bust over the doorway, which seems to be cut off too abruptly. The door itself is of bronze. Its design is strongly reminiscent of the work of the First Empire, the top panel especially so. With such an example as the one under notice, we are led to give a brief consideration to the reason for the average excellence of the buildings of Paris as compared with those of London. There can be no question of the far superior character of the French work, and while any endeavour to lead away from our own Renaissance should be resisted, the merits of the Beaux-Arts training deserve constant mention. Viollet-le-Duc, though no friend of the system under which French art has been fostered, freely admits its worth. He says: "The soil of France has always been propitious to the development of the arts. What we ask is that no attempt should be made to impose a factitious culture upon them, but only the means of growing and blossoming be supplied to them. This, however, we have not yet been able to secure . . . The State thinks itself bound to teach the arts; it recognises their importance, and consequently regards it as its duty to watch over their development: And nothing would be more desirable if this solicitude were limited to securing freedom for the development of art in its various forms. But this is not what is really done; the State is only the secular arm of a *mandarinate*; and if, among those whom different Governments have placed at the head of the administration of the arts, some have been

found who have had a sense of justice and an independence of character sufficient to induce them to enter on liberal courses, they have soon been forced to abandon this thankless position; artists themselves being generally the first to refuse the liberty offered them. Nevertheless, French architecture still occupies the first place in Europe—such vitality has this art among us." And then, turning to the State education of the architect, he says: "Architecture is an art based upon several sciences. And these sciences—geometry, mathematics, chemistry, mechanics—are taught everywhere. But at the point where art comes in, the State has no more to do with directing the teaching than with inquiring how novels and comedies are produced. At this stage each artist, each author, must find out his own path. There is no such thing as official architecture or official literature; and between the public and the artist or writer no power can intervene to any good purpose." This contention, however, may well be challenged, and what measure of truth it possesses is largely dispelled when we turn and see about us the "unofficial" architecture of our English cities. Truly, officialdom, mere glorified bumbledom, is baneful; but in civic architecture at least individualism has meant a more harmful thing. It were better that architects should learn and practise the ABC of Renaissance design under the guidance of State-directed schools than that they should roam, unheeding and unheeded, each in his own fancy; for in these things the governing influence should be to secure a great body of uniformly good if not brilliant architects, rather than a medley of practitioners leavened only by a few men of outstanding ability.

R. R. P.





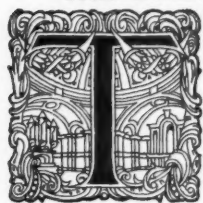
ENTRANCE TO BANK, RUE LAFITTE AND PILLET-WILL, PARIS
H. NÉNOT, ARCHITECT



SHOP WINDOWS, RUE SAINT-HONORÉ, PARIS
THE LATE A. SAUFFROY, ARCHITECT

CURRENT ARCHITECTURE

THE LIBERAL CLUB, GLASGOW



HE Liberal Club at Glasgow is an important social and political organisation having more than a thousand members; requiring therefore to be housed in an imposing manner. The new building was designed by Mr. Alexander N. Paterson, M.A., F.R.I.B.A., and is situated on an important corner site with south frontage to St. George's Place and east to

bring the main walls out to the building line, so that this, combined with the local by-laws respecting overhang, resulted in the rather flat projection of the bay window. To overcome as much as possible the undue yet requisite height of the building in relation to its area, the horizontal members are insisted on as much as possible, further assistance in this respect being obtained by carrying through the lines of the basement and main balcony on the adjoining Athenæum building. The windows of the first floor are 20 ft. in height and, as regards those to St. George's



LIBERAL CLUB, GLASGOW: DETAIL OF ENTRANCE

Buchanan Street. The former being level and comparatively free from traffic necessitated the placing of the members' entrance there, while the southern aspect and quietness made it desirable that the principal apartments should face in that direction; hence the special development of the first floor.

The site, already too small for the accommodation required, is further restricted on the ground floor by a right-of-way passage to the buildings behind, the basement and upper floors continuing under and over it the full depth of the ground.

In the circumstances, it became necessary to

Place and the first two round the corner, give light to the large dining-room. Beyond that the transom indicates a floor, the lower half of the windows belonging to the private dining and private billiard rooms, and the upper to the card and committee rooms in a mezzanine. On the floor above are the smoking-room and principal billiard-room, the latter with four tables; the remaining floors being occupied by bedrooms to the number of seventeen, club-master's house, and servants' sleeping quarters, while further accommodation for the servants, in addition to the kitchen, servants' hall, etc., is provided in the



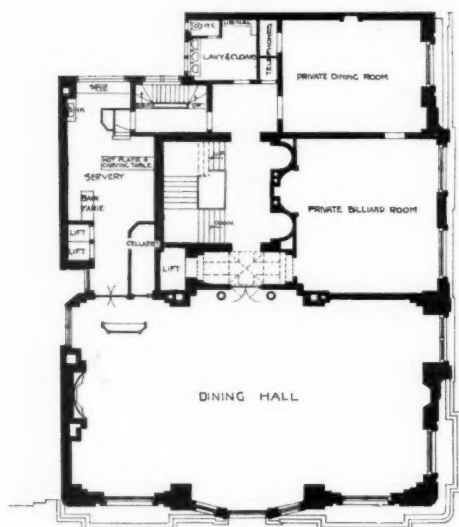
THE LIBERAL CLUB, ST. GEORGE'S PLACE
AND BUCHANAN STREET, GLASGOW
ALEXANDER N. PATERSON, M.A., F.R.I.B.A., ARCHITECT

CURRENT ARCHITECTURE

lofty basement. On the ground floor, in addition to the large entrance-hall and cloak-room, are a waiting-room, morning-room, reading and writing rooms.

The general contractors for the building were: Mason, Messrs. William Shaw & Sons, Ltd.; wright, Mr. John Cochrane, jnr.: both of Glasgow. The sub-contractors included the following: Wall tiles (in principal lavatories, etc.), Messrs. the Leeds Fireclay Co., Ltd.; pavement lights, etc., Messrs. the British Luxfer Prism Syndicate, Ltd., of London; sanitary fittings,

Messrs. Shanks & Co., Ltd., of Barrhead, and Messrs. Twyfords, Ltd., of Hanley, Staffs.; service lifts (push-button), Messrs. the Otis Elevator Co., Ltd.; cooking and laundry machinery, Messrs. the Falkirk Iron Co.; grates and mantels, Messrs. Wm. McGeoch & Co., Ltd., of Glasgow; patent flooring, Messrs. the British Doloment Co., Ltd., of Westminster; special furnishings, Messrs. Wylie & Lochhead, of Glasgow, Messrs. Marsh, Jones & Cribb, Ltd., of Leeds, and Messrs. Brown & Beveridge, of Glasgow.



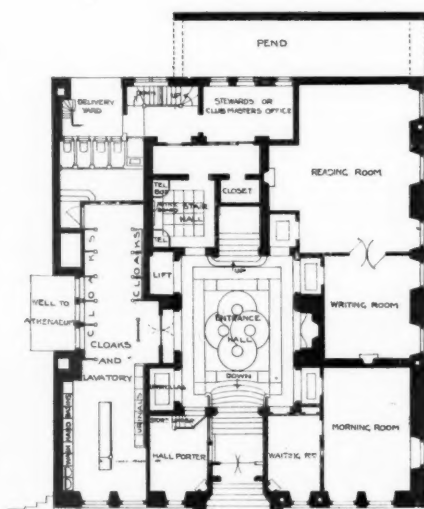
FIRST FLOOR PLAN.



THIRD FLOOR PLAN.



BASEMENT FLOOR PLAN.



GROUND FLOOR PLAN.

SCALE OF 0 5 10 20 30 40 50 FEET

LIBERAL CLUB, GLASGOW



LIBERAL CLUB, GLASGOW : DINING-ROOM



LIBERAL CLUB, GLASGOW : READING-ROOM



LIBERAL CLUB, GLASGOW: DETAIL OF WEST END OF DINING-ROOM
ALEXANDER N. PATERSON, M.A., F.R.I.B.A., ARCHITECT

THE LENYGON COLLECTION OF EARLY RENAISSANCE PANELLING

BY J. ALFRED GOTCH, F.R.I.B.A., F.S.A.



LT was in the early years of the sixteenth century that panelling began to be freely used as a covering for walls; panelling, that is, of comparatively thin pieces of wood framed together in large sheets, leaving oblong spaces which were filled with yet thinner pieces: an altogether different kind of thing from the comparatively heavy scantlings of mediaeval "wainscot."

The edges of the framing were almost always moulded, and it is from the manner in which they are moulded that the date of the work can often be determined. For many years it was customary to work the moulding on the actual wood of the framing, and nearly all the examples here illustrated are so treated. But as time went on it was found easier to frame the wood up with square edges and then to insert a small separate moulding around the panels. This is the custom which universally obtains to-day.

In early times the panels themselves were often ornamented in relief by some kind of carving. Throughout the reign of Henry VIII this was



NO. 3.—CARVED PANEL OF A FORM PECULIAR
TO HENRY VIII'S TIME

September 1910

customary. In Elizabeth's time and subsequently the panels were more frequently plain, and the ornament was confined to the moulded lines of the framing, which made a network of delicate shadows.

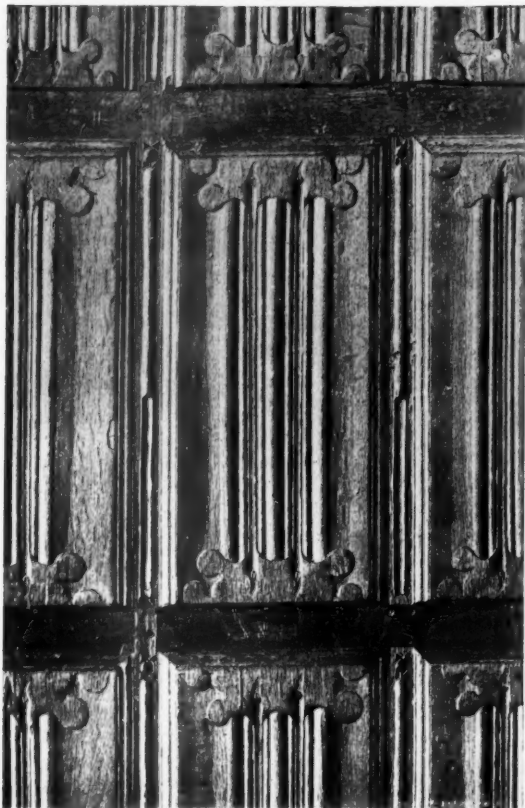
One of the commonest among the early forms of ornamental panels was the "linen" pattern, so called from the resemblance it bears to a piece of folded linen. At first sight this form would not appear capable of much variation, yet it is surprising what an amount of variety was introduced into it, both in the folds of the linen and the treatment of the thin ends at the top and bottom. Note the rhythm of the folds, and the vigour of the cut ends at top and bottom. Note also the fluting and reeding of the stiles. The example No. 1 is unusually spirited in both these respects. The vertical stiles should also be noted, as they are fluted with a single hollow, and are reeded for about a third of their height from the bottom.

This idea is no doubt borrowed from the treatment of Classic columns, and indicates a date of about 1540, when Italian forms were establishing themselves in English work. Another favourite method of ornamenting the panels of this period was by carving them with quasi-Italian arabesques, and introducing large circular bands surrounding a profile head. An example of this method is provided by No. 2, which unfortunately is somewhat mutilated. Another example of contemporary date is No. 3, which is quite characteristic of Henry VIII's time. The form is curious, and is possibly a derivative of the linen panel. In this particular example there is still a decided Gothic touch about the foliage and cusping.

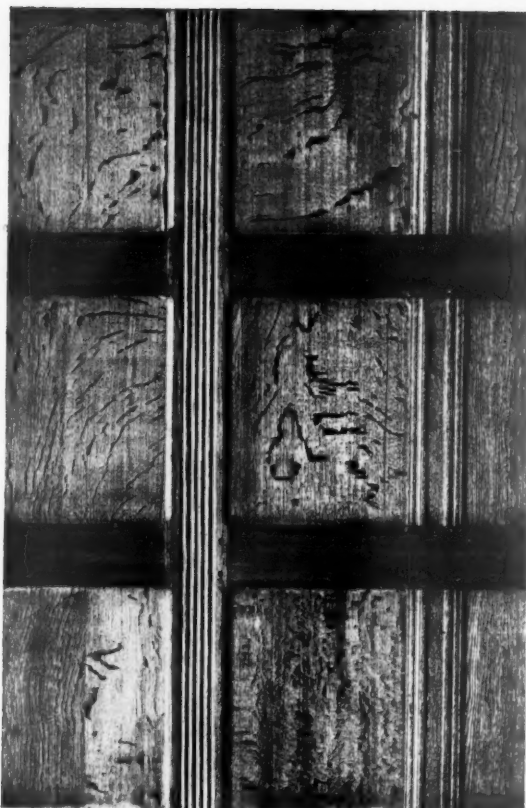


NO. 2.—DETAIL OF EARLY
RENAISSANCE PANEL
PROBABLE DATE 1540

EARLY RENAISSANCE PANELLING



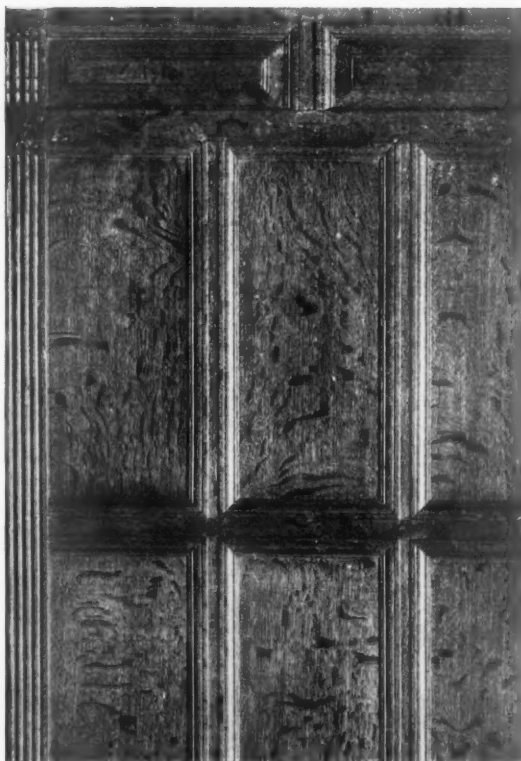
No. 1.—"Linen," panelling. Probable date, about 1540.



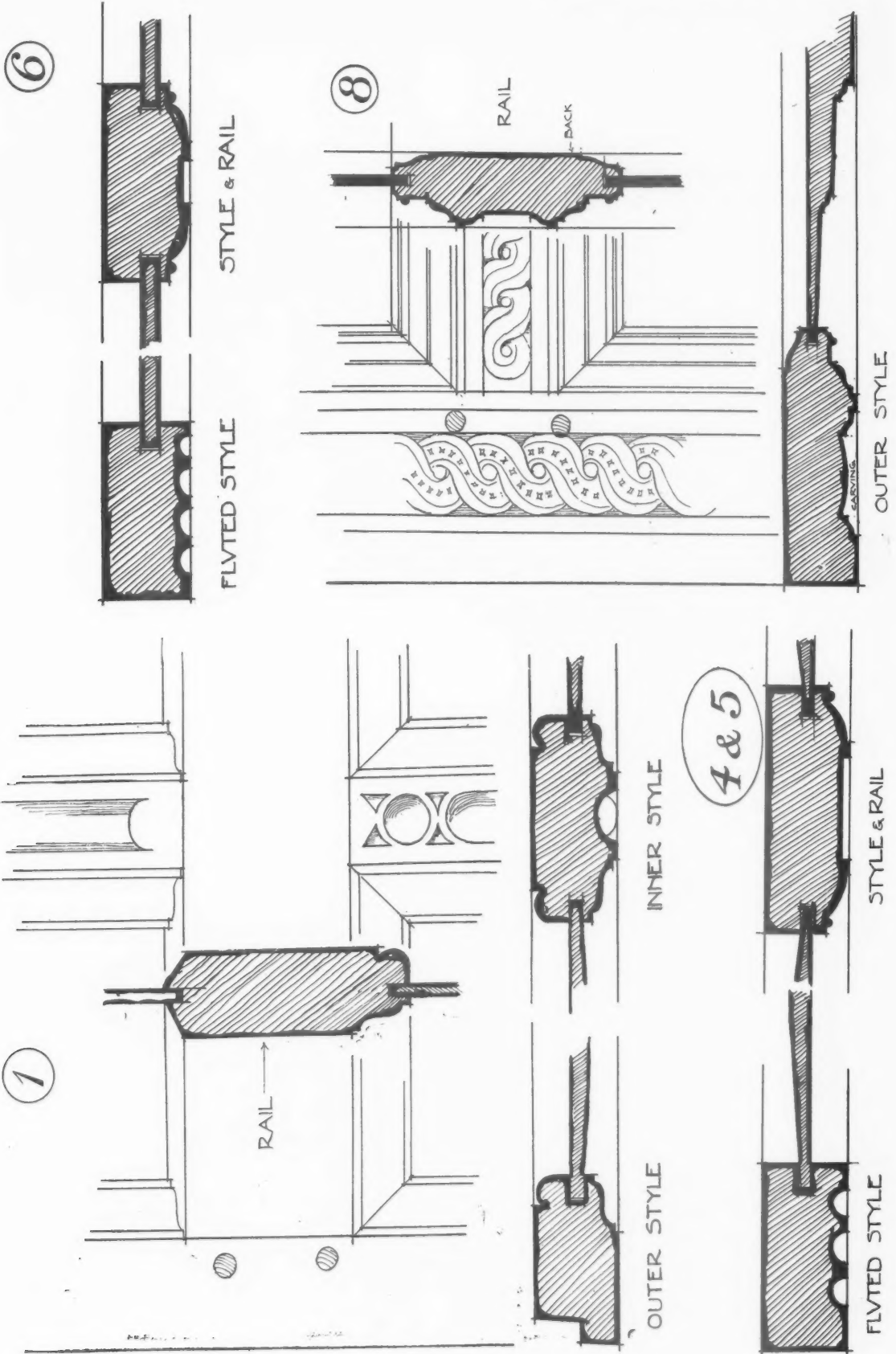
No. 4.—Ordinary form of Elizabethan panelling, which lingered on well into King James's reign. The moulding on the vertical stiles butts against the horizontal rail; the edges of the rails being chamfered.



No. 5.—Common pattern of the close of the sixteenth and beginning of seventeenth century. The mouldings are out of the solid, but are mitred round the panels.



No. 6.—A similar example to No. 5, but with a kind of frieze formed of shallower panels raised in the middle. The stiles at regular intervals are fluted.



EARLY RENAISSANCE PANELLING



No. 7.—Panels moulded all around, and raised. Note that mitre joint is carried diagonally across the rails in some cases.



No. 9.—Generally similar to Nos. 7, 8, and 10.



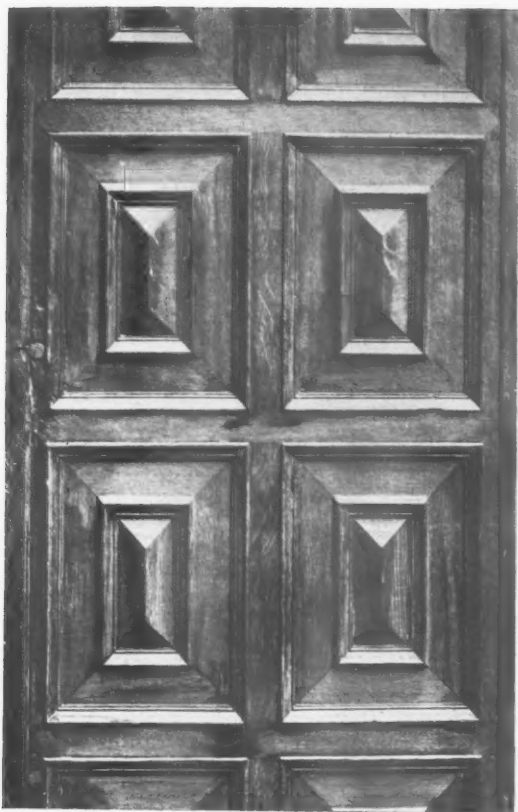
No. 8.—Generally similar to No. 7, but with framing slightly carved.

EXAMPLES OF EARLY SEVENTEENTH-CENTURY
PANELLING. PROBABLE DATE 1610-20



No. 10.—Note that the mitres of the horizontal rails are carried into the stiles until they meet.

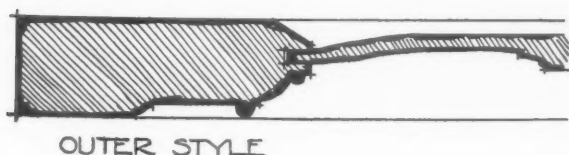
EARLY RENAISSANCE PANELLING



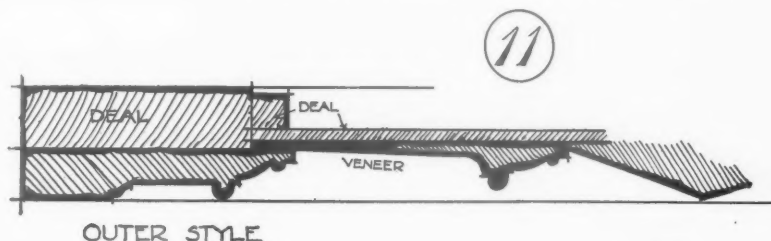
No. 11

Somewhat similar to Nos. 7 and 8, but the raising of the panel starts from the moulding, and after passing the inner moulding its slope is increased, thus forming a flat wedge-shaped central boss. Probable date 1615-25.

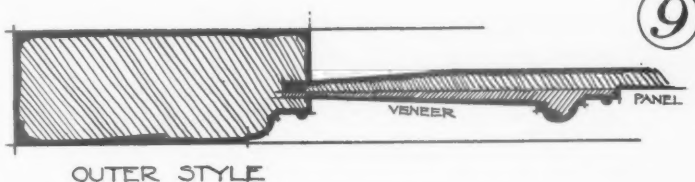
The next example in point of date is No. 4. It will be observed that the mouldings on the edges of the framing are not alike all round the panel. The horizontal rails and the main vertical stiles are stop-chamfered, while the muntins are seen to be moulded, and the mouldings stop dead against the horizontal rails. The joints in every case go straight through in the same line as the edge of the framing. If they are compared with the other examples, where the mouldings are carried all round the panels and the joints are diverted from the straight line, the difference will be apparent.



OUTER STYLE



OUTER STYLE



OUTER STYLE



OUTER STYLE

The next examples (Nos. 5 and 6) are of the plain panelling of the later years of the sixteenth century. The mouldings, it will be observed, are on the solid framing, and are carried round the panel. In No. 6 a somewhat later touch is imparted to the topmost row of panels, inasmuch as they are "raised" in the middle. The same treatment is adopted, but in a more determined way, in the next examples, Nos. 7 to 10, which may be assigned to the first twenty years of the seventeenth century. Additional interest is given to the work in No. 8 by the carved patterns on the framing.

In Nos. 9 and 10 the raised part of the panel is on a separate piece of wood applied to the panel itself, and framed into the same groove, as indicated by the section. A still later form is shown in No. 11, where the centre of the raised panels is yet further projected, forming a kind of flat wedge. All these examples are moulded out of the solid; and so also is the next, No. 12, although the shape of the panel would suggest at first sight that the moulding was applied. The example No. 13 is one of the latest of the series, inasmuch as the panels are wide and long, and the small moulding, which was almost always introduced in arched panelling between the vertical stile and the impost is here carried across the face of the panel itself. Of somewhat the same date is No. 14; it is perhaps even later. There is no framing properly so called; the panel is formed of wide boards, tongued and grooved, and

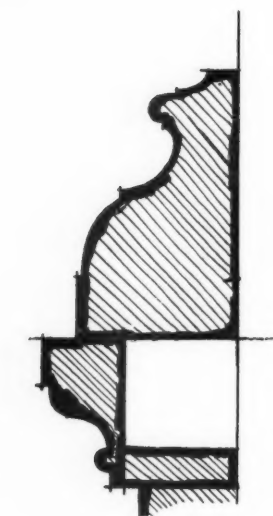
EARLY RENAISSANCE PANELLING



No. 14
Another late example. The panel and stiles are not framed together, but the latter are applied to the former.

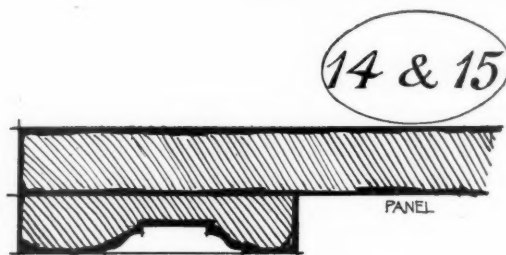


No. 15
A curious example, inasmuch as the front presents one panel, while the back presents three. The panel itself is in one thickness, plain on the front, raised on the back. The cross rails which form the back panels are about half the thickness of the framing. The back panels are moulded all round, out of the solid. See section.



BASE

13



14 & 15

PANEL

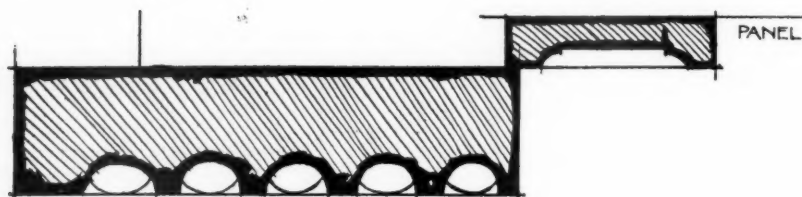
SECTION THRO' PILASTER



12

VENEER

SECTION THRO' VENEER



PANEL

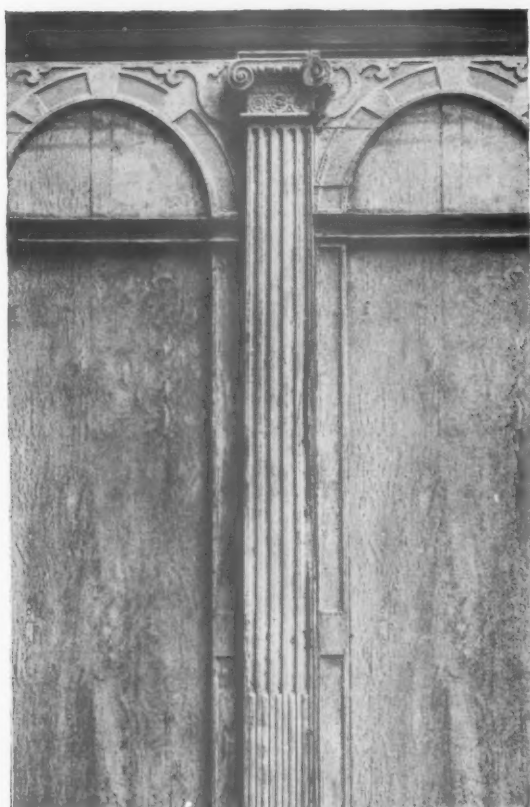


No. 12

In this example the variation in the setting-out of the panels should be noted.

the frame is applied to these on one side only. The panel is not grooved into the framing, as in all the other examples. No. 15, although similar in appearance, is constructed in quite a different manner, a manner which indicates an earlier date. On one side a single wide and long panel is presented, but on the back there are moulded cross rails, and the framing likewise is moulded, while the panels are raised. The wood of the panel is of only one thickness, flat on one side, raised on the other. The cross rails are of about half the thickness of the framing. The section explains this curious construction.

By far the greater part of the panelling of Elizabethan and Jacobean work was formed in simple oblongs such as the bulk of these examples exhibit; but in some cases the shape of the panels was varied; they were made octagonal, or they were furnished with a centrepiece connected to the sides in the manner shown in No. 12, or in the chimneypieces Nos. 17 and 18. Not infrequently they were arched as in No. 13 and in the chimneypieces Nos. 16 and 19. There was no regular sequence of date in these various forms; nor is it at all easy to state categorically what the differences are which distinguish woodwork of, say, 1590



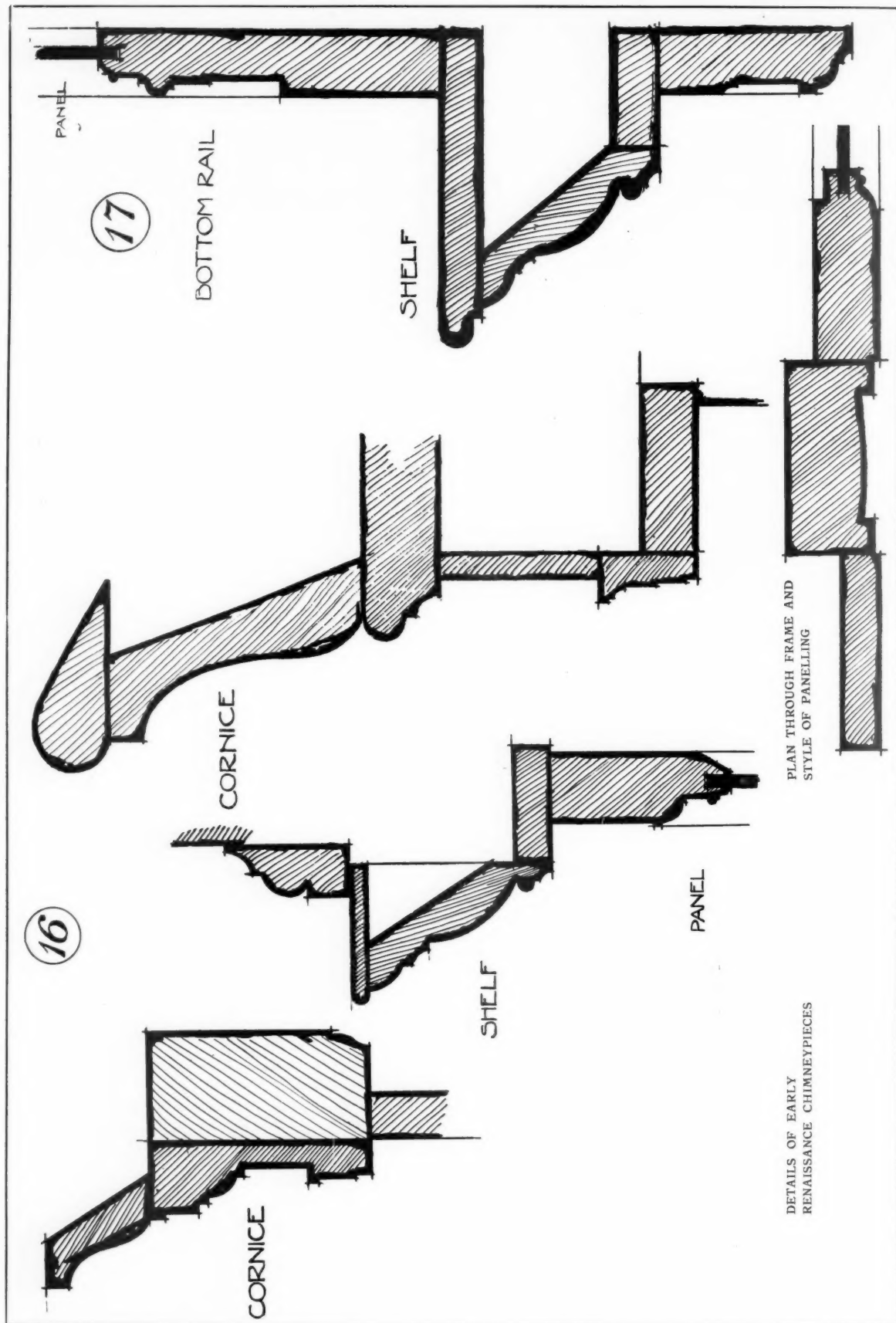
No. 13

In this example the panels are wider and larger than in the others. They are not surrounded by a moulding, and the idea they express is not so much that of panelling as of an arcade. Probable date 1630-40.

from that of 1620. But on the whole the earlier work is simpler and more solid. In the later work higher relief was sought, and often the pieces in very high relief were applied, and not worked out of the solid.

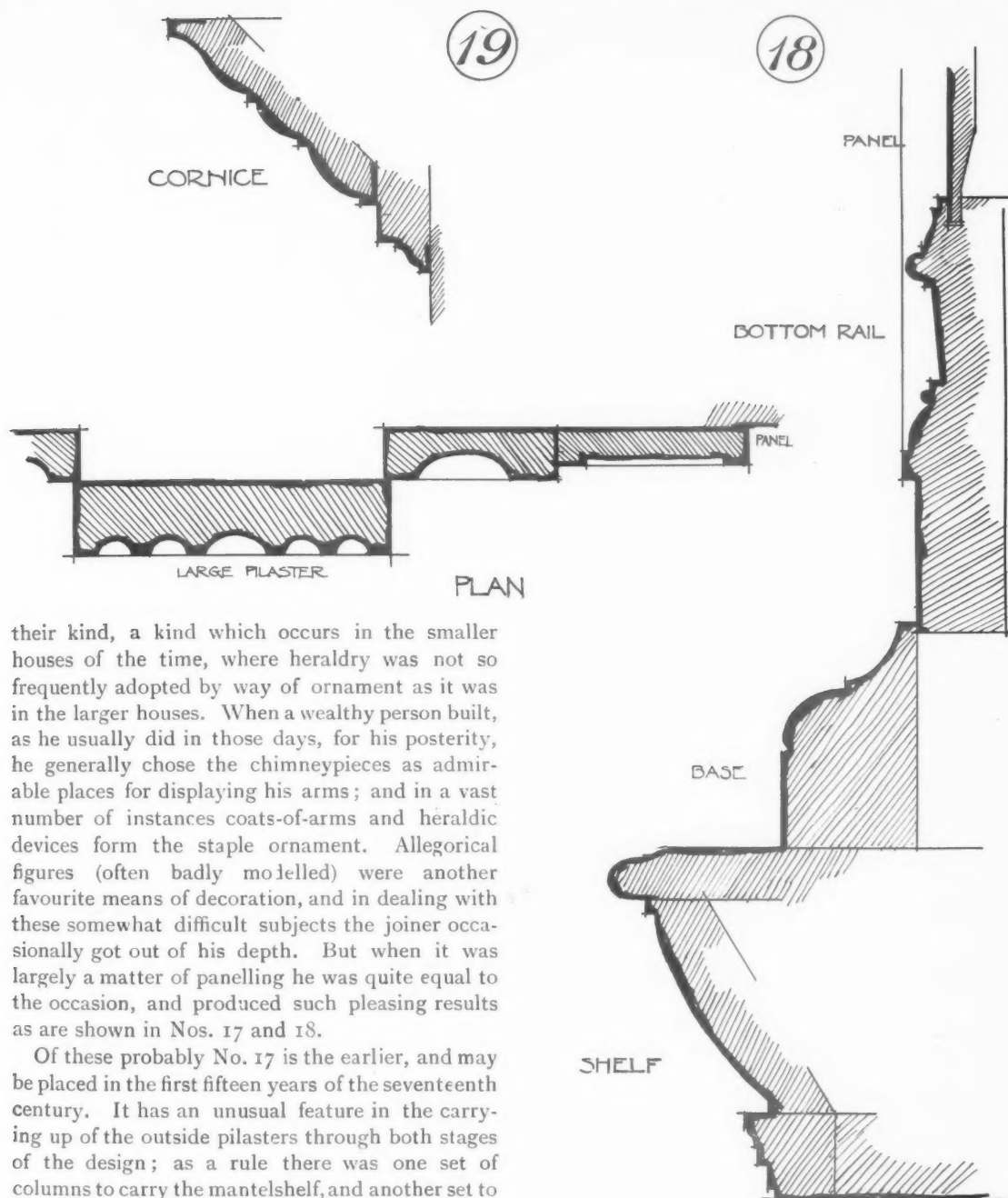
In the wood chimneypieces of the period the greatest exuberance of fancy and of carving is found in work of the close of the sixteenth century. The examples here exhibited are of a simpler type; indeed, that which is the most ornamented is probably the latest in date—No. 19. There is very little actual carving about it, most of the effect being obtained by sinking the face of the wood so as to produce a set pattern. Although similar at first sight to No. 16 there are various indications that the latter is earlier in date, the chief of these being that in the former more of the ornament is applied. It is very difficult to date isolated pieces of work such as these chimneypieces, but No. 16 might very well be a plain specimen from the close of the sixteenth century. It is quite typical, with its three arched panels and fluted pilasters; what is somewhat unusual is the stretch of panelling below the shelf and immediately above the fireplace opening.

The examples Nos. 17 and 18 are excellent of



DETAILS OF EARLY
RENAISSANCE CHIMNEYPieces

PLAN THROUGH FRAME AND
STYLE OF PANELLING



their kind, a kind which occurs in the smaller houses of the time, where heraldry was not so frequently adopted by way of ornament as it was in the larger houses. When a wealthy person built, as he usually did in those days, for his posterity, he generally chose the chimneypieces as admirable places for displaying his arms; and in a vast number of instances coats-of-arms and heraldic devices form the staple ornament. Allegorical figures (often badly modelled) were another favourite means of decoration, and in dealing with these somewhat difficult subjects the joiner occasionally got out of his depth. But when it was largely a matter of panelling he was quite equal to the occasion, and produced such pleasing results as are shown in Nos. 17 and 18.

Of these probably No. 17 is the earlier, and may be placed in the first fifteen years of the seventeenth century. It has an unusual feature in the carrying up of the outside pilasters through both stages of the design; as a rule there was one set of columns to carry the mantelshelf, and another set to help in the composition of the overmantel, as is the case in No. 18. The latest specimen, No. 19, to which reference has already been made, affords an example of a curious conceit of the time in the perspective panel which forms the centrepiece. Throughout these examples, except in No. 19, it should be noticed that the general scale is small. The panels themselves are not more than ten or twelve inches wide, by eighteen or twenty high; nor are they recessed more than about three-quarters of an inch from the face of the mouldings which surround them. These small dimensions are characteristic of nearly all panelling down to

about the middle of the seventeenth century, after which panels of much larger size and surrounded by much heavier mouldings came into fashion.

[A most interesting and valuable collection of examples showing the development of wood panelling has been brought together by Messrs. Lenygon & Co., Ltd., at No. 31 Old Burlington Street, W., where the various pieces can be handled and their mode of construction closely examined. The examples here illustrated are all taken from Messrs. Lenygon's & Co.'s collection.]

EARLY RENAISSANCE CHIMNEYPieces



No. 16

A simple wood chimneypiece of the end of the sixteenth century. It has the usual three panels above the shelf. The panels are plain, without heraldic or other carving. Note the ornamental surbase below the panels, and also the unusual range of panels below the main shelf.



No. 17

An unusually good specimen of the early seventeenth century. The outside pilasters embrace both stages (fireplace and overmantel). The various projections are carefully proportioned to produce a satisfactory play of light and shade. The general restraint in the handling is accentuated by the small pieces of carving in the panels and the guilloche on the top frieze. Probable date, 1615-20.



No. 18

Another simple but excellent design. Note how the profiles of the mouldings harmonise, and how the large rounded member of the main shelf both gives it due importance and helps to bind the upper and lower parts of the design together. Probable date, about 1620.



No. 19—A rather ornate design, in which the mouldings are not so refined as in the previous examples, especially in respect to the bases and impostes of the arched panels. The ornament is obtained by sinking the wood in patterns, not by carving, properly so called. The long drops on the face of the pilasters are applied. Note the quaint panel in the centre, which shows the interior of a room in perspective, with a fireplace at the end. Probably date, 1630-40.

THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON



IN the August number of *The World's Work* is an article in favour of the establishment of an open-air museum for all antiquities and ancient buildings which by their size or character could not be housed in the limited space of existing

museums and galleries. The suggestion is not new, and there are not a few objections to it—the extreme costliness, for instance, of the removal and re-erection, and the relatively few things that could thus be saved. But beyond the practical difficulties there will always remain the instinctive aversion that many people feel towards the mere “exhibit” which, however much it may excite the spectator's wonder, rarely gives him an insight into its true and historical significance. By far the best method of preserving the fine relics of antiquity in our midst is to find out their usefulness, and, if rebuilding is really necessary, to re-erect them for some practical purpose, which shall enable them to continue the lessons which they teach us. And this reminds me of the large number of internal features and other portions of buildings in London that have been preserved in this way subsequent to the destruction of the houses themselves. It is true that several of these things have found a resting-place in our museums, especially at South Kensington, where many choice examples of London joinery are to be seen. But even in these the authorities have wisely arranged them so as to show their complete adaptability to the modern house and their beauty in actual use. Thus the fine panelled rooms from

Bromley Palace and No. 3 Clifford's Inn are arranged with walls, ceiling, fireplace, and doors complete, and furnished with pictures and appropriate furniture, to show the finest work of the beginning and the end respectively of the seventeenth century. South Kensington includes, moreover, an interesting chimneypiece and staircase from a house in Great St. Helen's, Bishopsgate, dated 1646; the four well-known stone chimneypieces and oak overmantels from Lime Street (1620), and two carved pilasters from the same house; doorways from Abingdon House, Kensington, and 18 Carey Street, Lincoln's

Inn Fields; and a hood from Queen Anne's Gate. Yet other exhibits are from Adam Street, Adelphi; a house on Richmond Hill; Winchester House, Putney; Fife House, Whitehall; Dashwood House, St. Botolph's, Bishopsgate; Lord Carington's House, Whitehall; Rokeby House, Stratford; and the whole timber front of Sir Paul Pindar's House from Bishopsgate.

Important as these are, it is probable that a very much larger number of fine architectural objects are preserved in modern houses into which they have been incorporated. In our survey of Chelsea we came upon much of this in Cheyne Walk, where staircases, doorways, and fireplaces from demolished houses were being safely kept, among them being carved brackets from Paradise Row and panelling from Austin Friars, and a chimneypiece from the Countess of Radnor's house in Chelsea. There is an early chimneypiece that survived the Great Fire still preserved in some business premises on the east side of Bishopsgate Street, and another from the “Baptist's Head,” Clerkenwell, is now enshrined within the restored buildings of St. John's Gate. Nor can we go too far afield for relics of old London. The doorway of the beautiful Fairfax House at Putney has found a home at Hampstead; a portion of Crosby Hall was traced to Fawley Court, Bucks; and the other day I was told on visiting that charming house of Mr. Lutyens—Goddards, at Abinger, Surrey—that the balusters so ingeniously fitted, as grilles, into the cupboard doors were none other than the remains of the grand stair at Wandsworth Manor House.

WALTER H. GODFREY.



CHIMNEYPiece FROM THE “BAPTIST'S HEAD,” CLERKENWELL